

KERAMIC STUDIO

Vol. XIV. No. 4

SYRACUSE, NEW YORK

August 1912



We have been "talking it over" with our friends, and have decided on some things and are considering others, the "it" in question being how to improve *Keramic Studio* and make it more generally useful. It is difficult to ascertain just what our subscribers want, we ask them from time to time but comparatively few respond. A little while ago we tried

to start a column of "Hints for Beginners" but only enough hints were sent in for two issues, whether our readers ran out of "hints" or whether they forgot to send them we do not know but we wish they would continue the good work. Now we are proposing several things and we wish every real friend to *Keramic Studio* would write us what they think of them.

In the first place some people have suggested that we add four pages of other crafts, leather, jewelry, basketry, carving, etc., and that if this feature proved popular we should add more pages. This without in any way curtailing the ceramics. Once before we had a department of this kind but transferred it to Palette and Bench, which carried it on successfully until we sold the magazine and the new publisher killed it. It seems to us that more china decorators are now taking up the crafts and that this venture might have a better chance of success now than then. Let us hear from *you* about it.

Another feature is to give, from time to time, issues devoted to fine and artistic photographs of various flowers, etc. This is a subject about which we especially would like to hear. There seems to be a variety of opinions. Personally, the editor, and many of her artist friends prefer these fine photographic studies to wash drawings in black and white, but we have heard many criticize us for giving them. It comes, we think, from an entire misunderstanding of the situation. Perhaps it might help to a clearer view of the matter if the editor explained the grounds for her preference.

In the first place let us make clear the financial aspect of the question. These fine photographs cost us every bit as much as the wash drawings. Some have felt that they did not get their "money's worth" in a photograph. As a matter of fact, they are taken by artists who give much thought to the composition, lines, light and shade, masses, etc. However, the special advantage lies in this, whereas the studies in wash drawings often have cherries with creases like peaches, or currants with raspberry leaves, or grapes with rose leaves, with photographs there is no possibility of mistake and the naturalistic painters can absolutely rely on the drawing whether they choose to work it out in detail or not. These photographic studies are fine for reference when they are copying wash drawings, to be sure that no botanical mistake is being committed, while the arrangement of these studies is such that if desired they can absolutely be used as they are. For the designer they are even more useful, as the drawing and detail are absolutely correct and they are enabled to work directly from these studies in making conventionalizations and designs.

Other features which we are considering are as follows: (Let us have your opinion.) Pictures of studios and arrange-

ments of working tables, etc., to best advantage. There is a chance for great improvement in this respect. Possibly studios and faces of prominent workers with a talk on their methods of teaching, of conducting classes, touching upon studio privileges, rights and courtesies toward pupil and teacher, etc. This is a suggestion from our good friend Sara Wood McCampbell and sounds rather interesting to us. Methods of teaching have changed so since the days of naturalistic painting on china when the students watched the teacher paint, at from two to four dollars an hour or took their fifteen minute turn in class for one to two dollars. Now the teacher, the *good* teacher, makes the student do her own work and goes about from one to the other criticizing and suggesting in a way that is beneficial to the entire class. Mrs. McCampbell writes, "many conscientious teachers do not know how to meet the change. One told me this spring that she spent all of Monday 'fixing' work left from Saturday classes; work which she felt would be a discredit to her and to the pupil and which was done under the old methods of handling a class." We are going to ask some of the leading teachers to write for us on this subject and in the meantime would be glad to consider any articles submitted by our subscribers and if we find them helpful will gladly purchase them. Any suggestions as to how *Keramic Studio* can be improved and made more useful will be gratefully received.

✦

The editor has been gathering material from the various summer schools, and will soon begin a series of articles on the way the work has been conducted, with illustrations of finished work by pupils and teachers. Naturally she will begin with the Four Winds Pottery School for she has that material right at hand and it is right good stuff too. That summer plan has been very successful not only as a school but especially as a scheme for giving the editor a jolly good time without leaving home. It is wonderful how much earnest work conduces to intense enjoyment.

✦ ✦

ART INSTITUTE OF CHICAGO

We give in this number illustrations of the work done at the Chicago Art Institute under the instruction of Miss Abbie Pope Walker. This will prove to be an interesting addition to the many illustrations of class work we have already given, as the schools of the Chicago Art Institute are among the most important in the country.

The class in design, as applied to Ceramic Art, meets daily, 1 to 4 p. m. A special room for this study is provided. The instruction in Design includes the study of organic ornament, geometric and conventionalized, the effect of repetition and contrast, the artistic use of colors, etc.

The instruction in Ceramic Painting covers processes and materials, including the practical application of design to ceramics, the use of appliances, the properties of paints, lustres and oils, the methods of firing, etc. The subjects are taught by practical demonstration, talks and individual instruction, as may be demanded.

All students entering the painting class must have a knowledge of design, or take special designing course with other work.

KERAMIC STUDIO

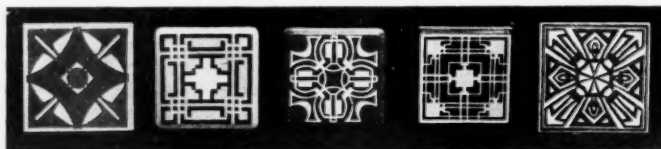
COLORED STUDY OF BUTTERCUP (Supplement)

Marie Bohmann

THE border is suitable for a vase or bowl and is very effective in the brown and yellow coloring, with a Satsuma tint for the body of the piece. Outline in Brown Green. Flowers, Albert Yellow and Yellow Brown; leaves, Empire Green; small brown panels, Yellow Brown. Envelope this in a tint made of Yellow Brown and Brown Green, wiping out the flowers and the touches of white, also the blueish veining of

the leaves. The medallion may be treated in the same way or in lustre with metals. Outline with Black. If syrup is used the lustre may be applied at once and all done in one fire. Either Light Green or Yellow Brown lustre may be used or any color which will harmonize with a costume.

Dry in an oven at once and thoroughly, then the metals may be painted on. Gold for the flowers, Antique Green Bronze for the leaves and the white dots Burnish Silver. Retouch if necessary.



Glen Tomlinson

Miss Larson

Helen Morrow

Marie Clayburgh

Lucile Turner

FIRST PROBLEM



Helen Lienank

Rhea Moonert

Charlotte Green

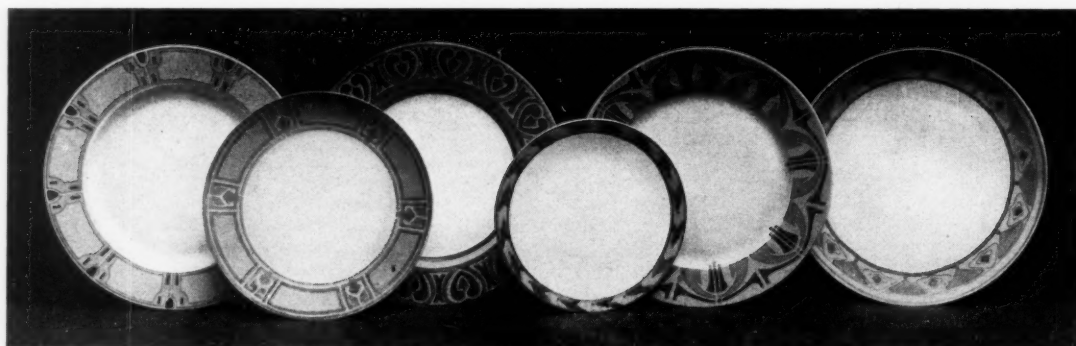
Lottie Gulick

Lethia L. Brownson

Glen Tomlinson

Haidee Lee

Edna Weart



Helen Morrow

Amy Gillespie

Mary Field

Marie Claybaugh

Olive Maley

Helen Lienank

SECOND PROBLEM

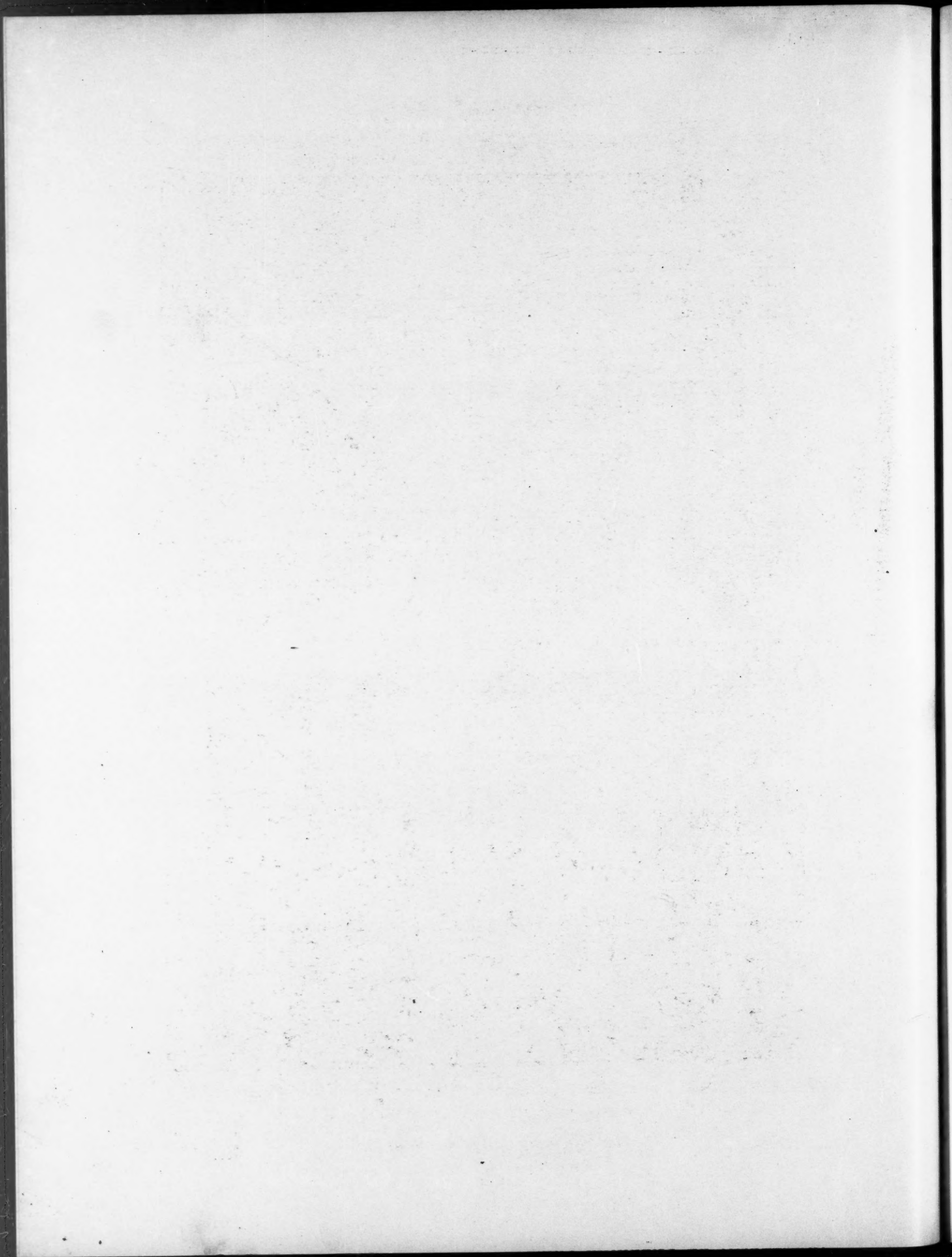
CLASS WORK OF THE CHICAGO ART INSTITUTE

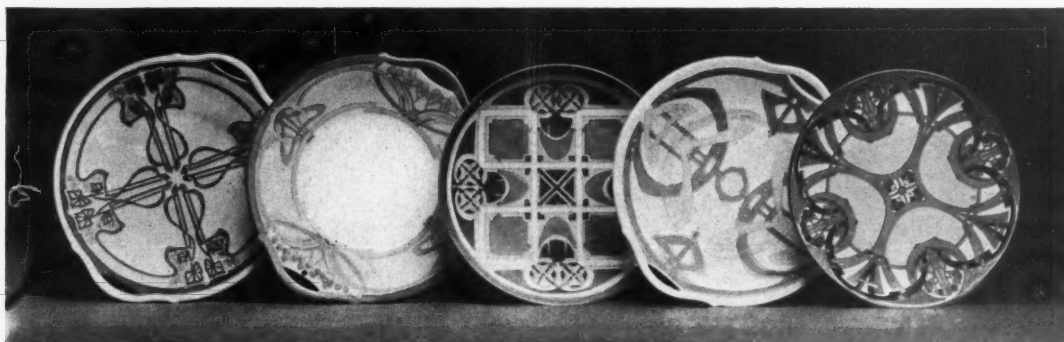


ANALYSIS DRAWINGS AND DESIGNS FROM THE BUTTERCUP—MARIE BOHMANN

AUGUST 1912
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.





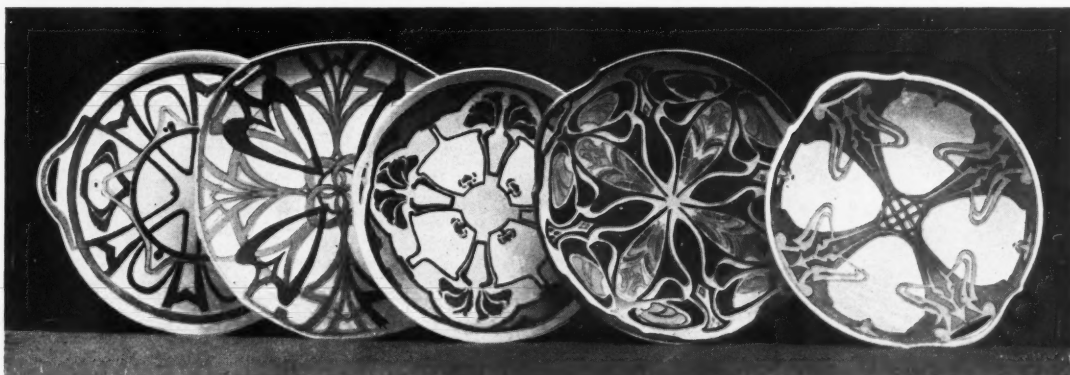
Marjorie Noack

Laura Stoddard

Helen Morrow

Marie Claybaugh

Laura Stoddard



Adelle Howser

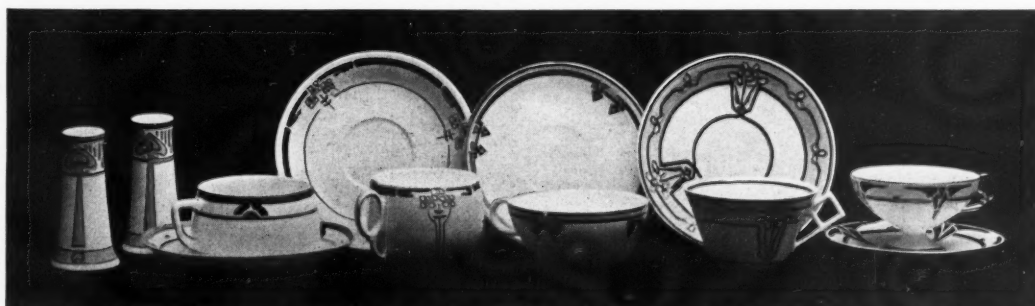
Lucille Turner

Violet Viant

Charlotte Green

Lois Boston

THIRD PROBLEM



Salt and Pepper—Lethia Brownson

Marie Claybaugh

Hardee Lee

Carrie Nelson

Mary Field

FOURTH PROBLEM



Carrie Nelson

Carrie Nelson
Edith Kredell

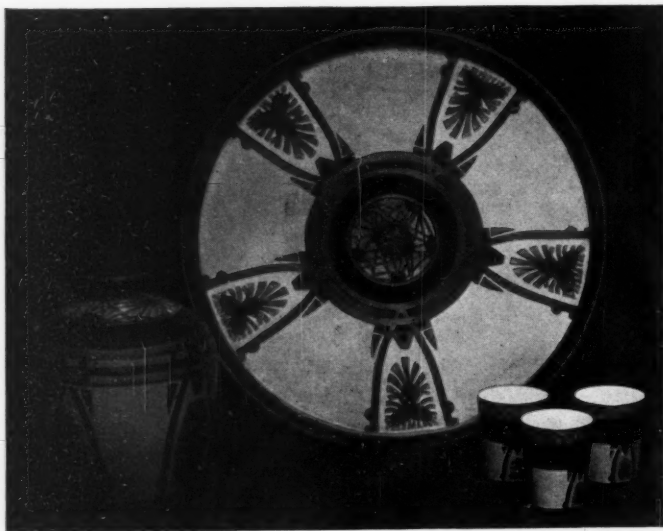
Mary Field

Tolie Benedict

Lethia Brownson

Mildred Brown

SATSUMA BOXES—SPECIAL PROBLEM



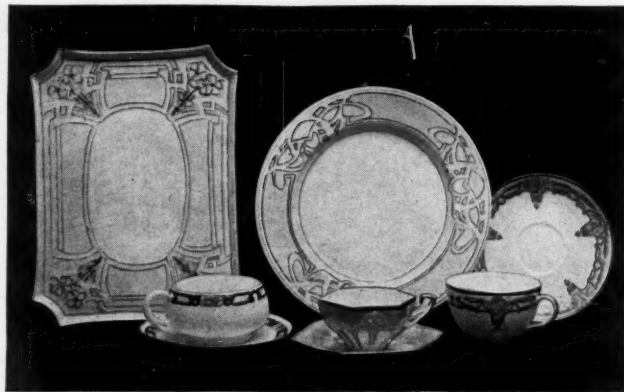
BUFFET SET

Marguerite Johnson Rood

The colors used are Auburn Brown and Brown Green, with Gold and Yellow Brown Lustre.

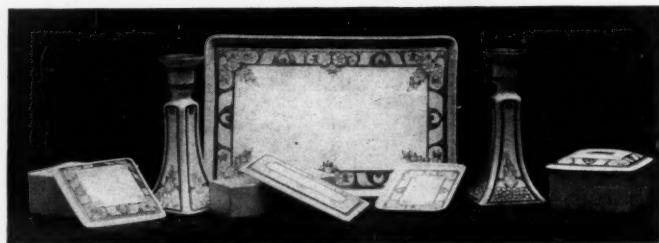


Lethia L. Brownson

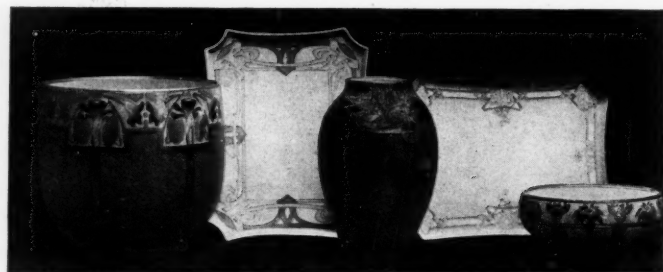


Lois Boston
Tray—Lucille Turner

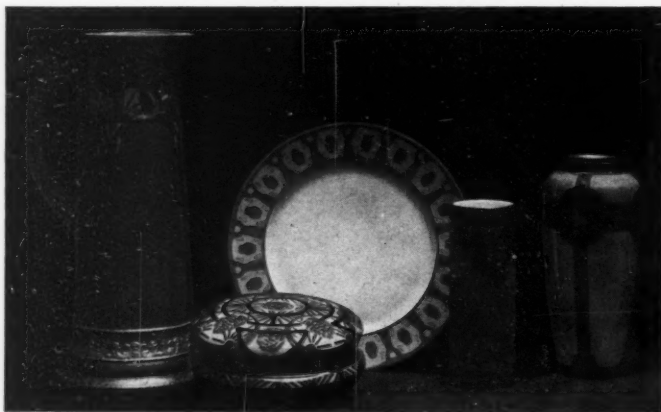
Charlotte Green Rhea Moonert
Plate—May Hardman



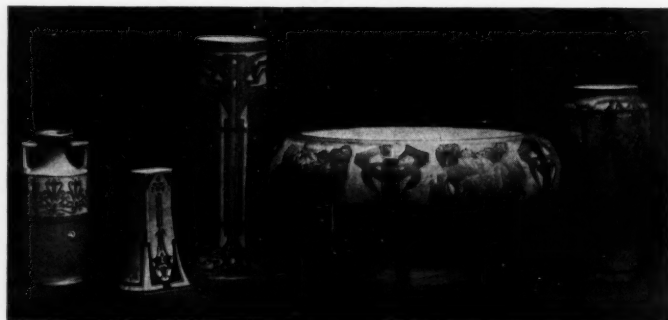
Mildred Brown



Edith Kredell Carrie Nelson Laura Stoddard Mildred Brown
Marguerite Johnson Rood



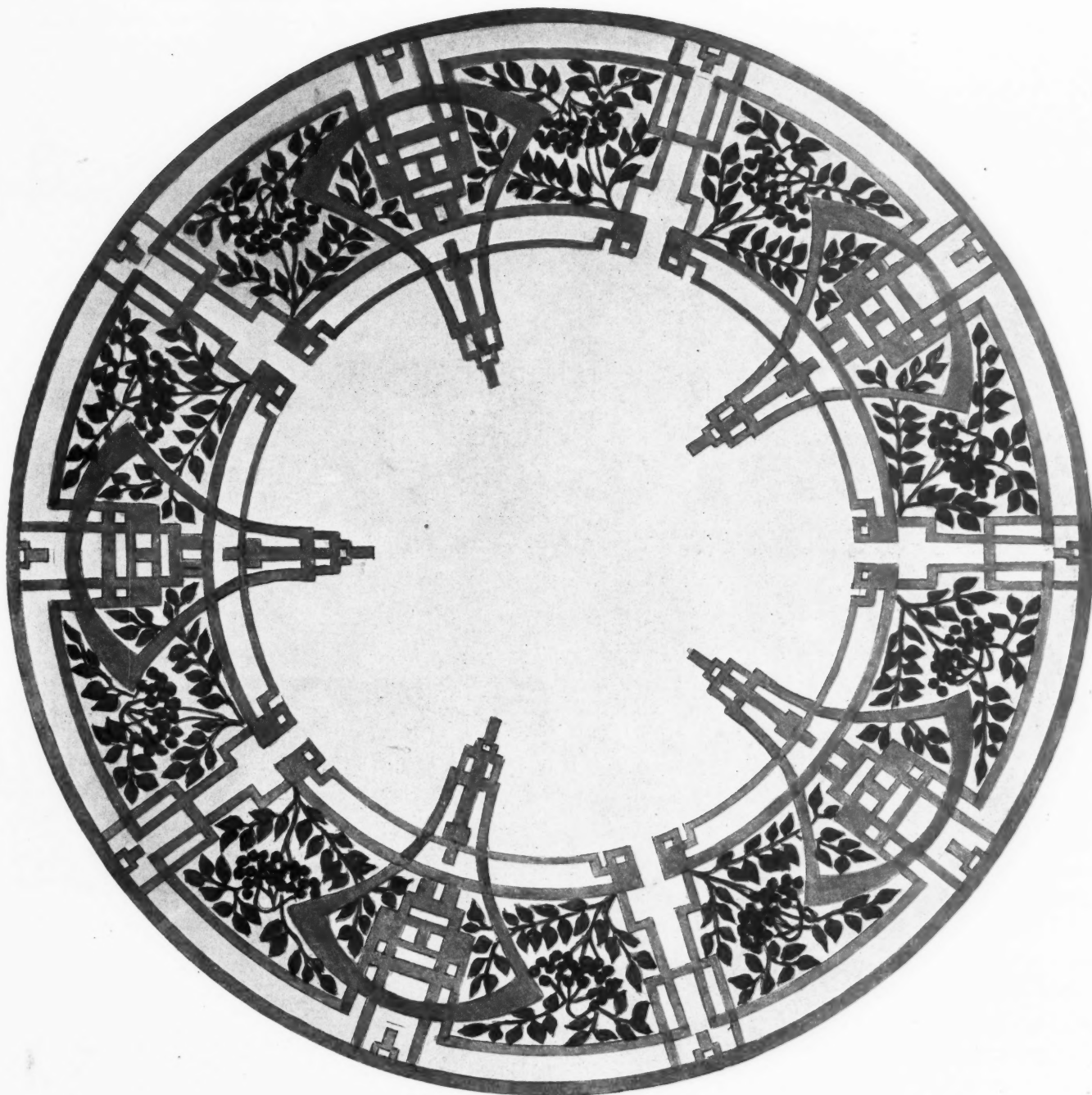
Lethia L. Brownson Mary Jenkins Marie Claybaugh
Carrie Nelson Mary Field



Lottie Gulick Carrie Nelson
Edith Kredell

Louisa Smith

CLASS WORK OF THE CHICAGO ART INSTITUTE



PLATE—ALICE OSLAND

TRACE in the design and paint all the bands with Fry's Special Tinting Oil and dust with three parts Pearl Grey, one part Grey for Flesh and one-fourth part Yellow Green.

This design can be made more simple if desired by omitting

the part below the border. Leaves, Green Gold; berries a thin wash of White Gold.

Second Fire—Light space at the edge of the plate is a very thin wash of Light Green Lustre. Go over gold if necessary.

SATSUMA BOX (Page 77)

Edith Kredell

OUTLINE entire design with mixture of Black and Blood Red, using enough Red to make the color about the same as unfired gold.

Second Fire—Tint the star form and edges of the box with a Satsuma tint. All geometric forms, Gold.

Third Fire—Put on the enamels. Leaves and stems two shades of Green. Oranges, Orange. Blossoms, white, slightly toned with Yellow and Black. As it is difficult to get the

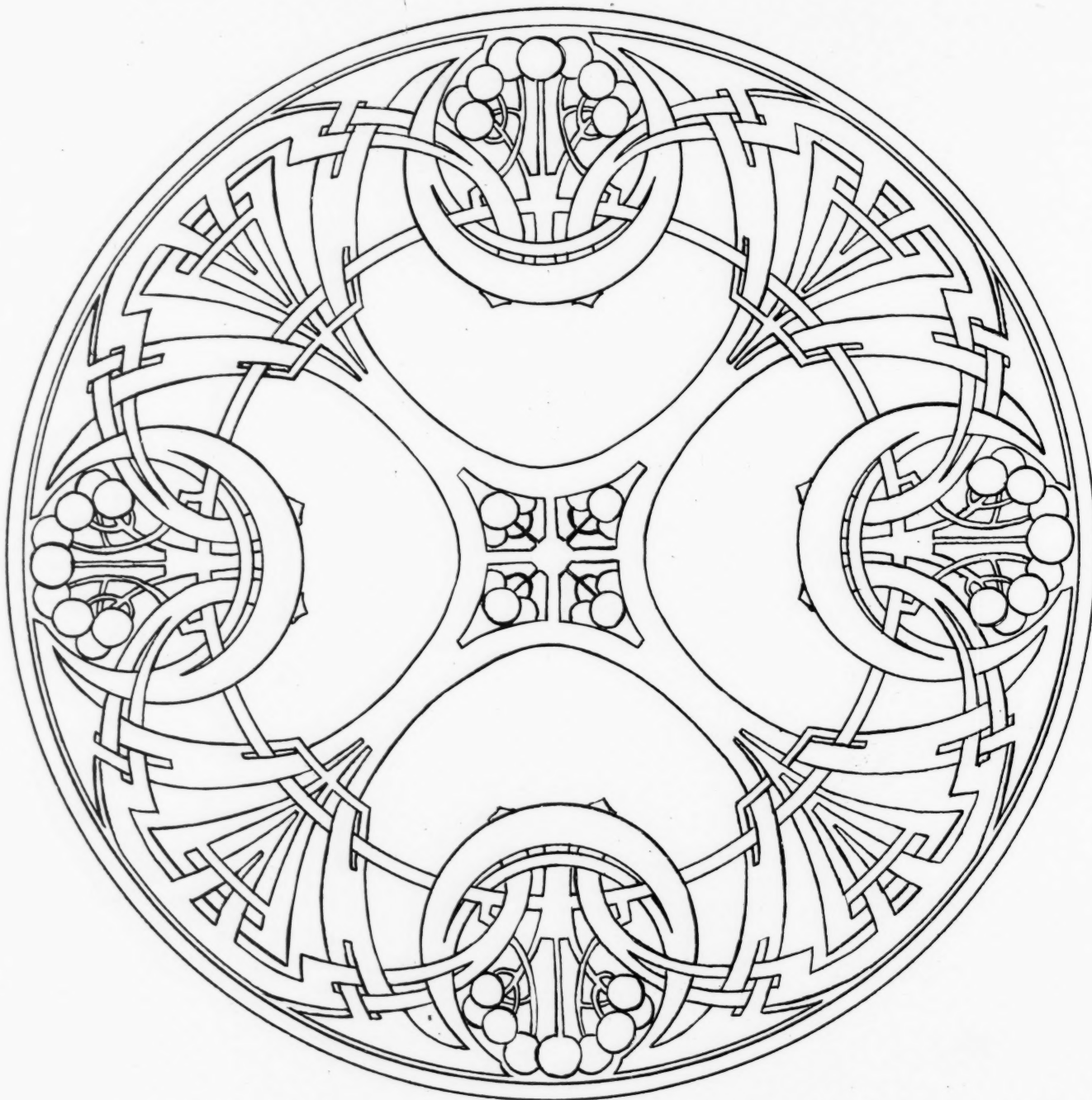
bright orange color in enamel, an extra fire may be given, re-touching and shading the enamels with flat color.



SATSUMA BOX (Page 77)

Lethia Brownson

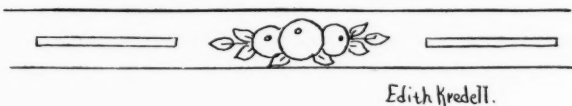
THIS design was executed in enamels with no gold. The outline is Black, but very fine. The colors used are Grey, Blue, Green and Lavender, all very soft. The small medallion is placed in the centre of the inside of the box.



COUPE PLATE—LAURA L. STODDARD

A STUDY in browns with touches of blue and red. Outlines, Auburn Brown and Yellow Brown. Design, Auburn Brown, Brown Green, Yellow Green. Backgrounds,

Shading Green and Baby Blue for border part. Yellow Brown for centre. Berries, Blood Red and Yellow Red.



Edith Kredell.



SATSUMA BOX—EDITH KREDELL

(Treatment page 76)



SMALL SATSUMA BOX—TOLIE N. BENEDICT

(Treatment page 78)



Lethia Brownson



SATSUMA BOX—LETHIA BROWNSON

(Treatment page 76)



SATSUMA BOX—MARIE CLAYBAUGH

(Treatment page 78)

SATSUMA BOX (Page 77)

Marie Claybaugh

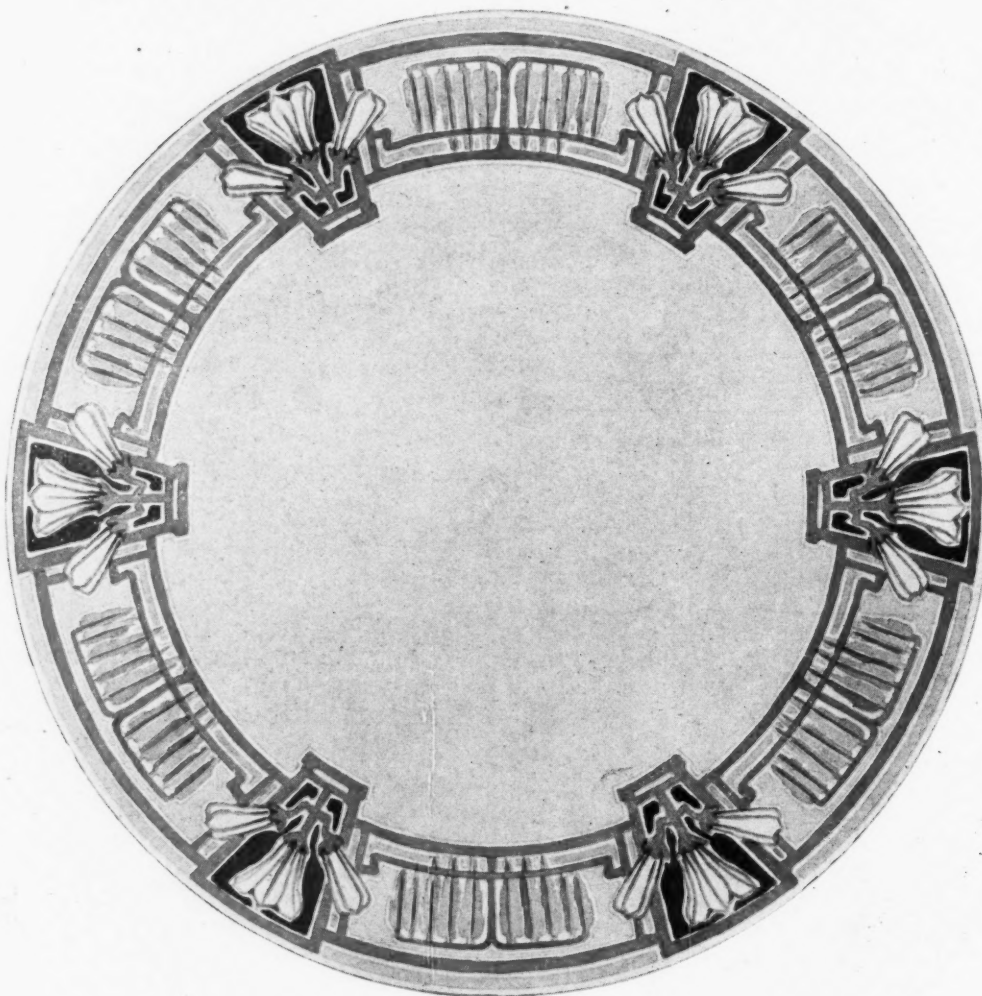
OUTLINE Black, rather strong. Geometrical parts Gold. In each panel is one yellow and one purple chrysanthemum. After the enamel is laid the yellow flowers are shaded with Purple and the purple flowers have a touch of Yellow. The centres are Yellow Enamel slightly shaded with Brown. The leaves are shades of Soft Green Enamel. The other flowers are Violet and Blue Enamels with Yellow centres.

SMALL SATSUMA BOX (Page 77)

Tolie Benedict

OUTLINE, Black, softened with Blood Red. The ornament is all in gold, except the flower and leaf forms which are in soft shades of enamel, Pink, Green, and Blue.

The Osgood Art School has removed to New York City permanently and will hereafter be located at 181 W. 73rd St. Classes were resumed on July 14th.



PLATE—LEO. J. KULL

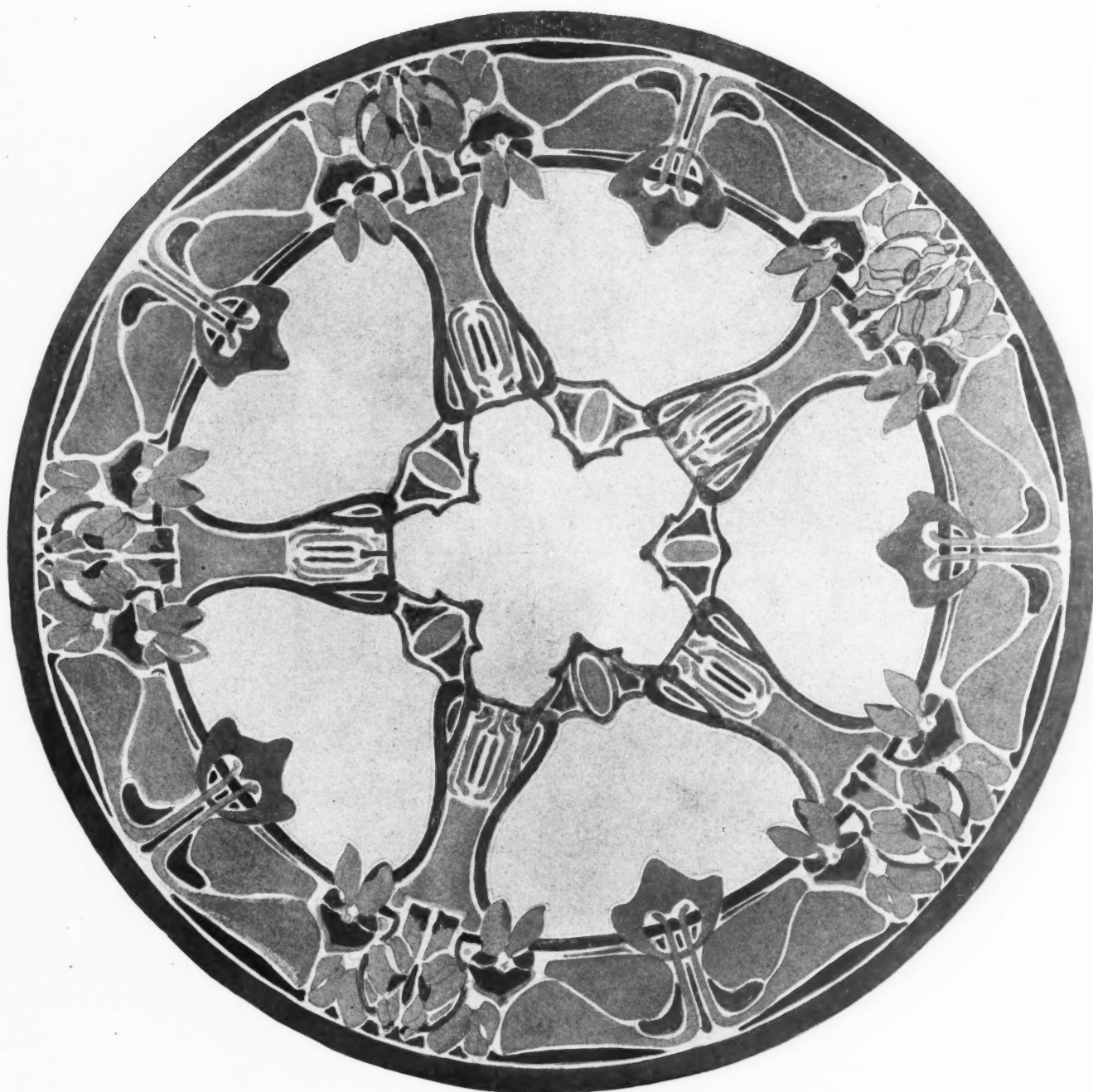


Full Size Section of Plate

PAIN'T all bands with Apple Green, a little Violet and Grey for Flesh; leaves, stems of flowers and the outline in flower in Apple Green and a very little Yellow. Dark space back of flower is Gold.

Second Fire—The grey background is Pearl Grey and a very little Yellow painted on quite thin. Shade flowers and buds just a little toward the lower part with a thin wash of Yellow. Retouch the Gold.

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BOWL DESIGN—MARGUERITE MEACHEM

PAIN'T light petals of violets with a thin wash of Yellow and for the darker petals add a little Yellow Brown. Leaves are two parts Grey for Flesh and one part Brown Green, small dark spaces around the leaves two parts, Yellow Brown and one part Grey for Flesh. Outer and inner bands are Gold.

SALAD BOWL (Page 81)

Edith Krejell

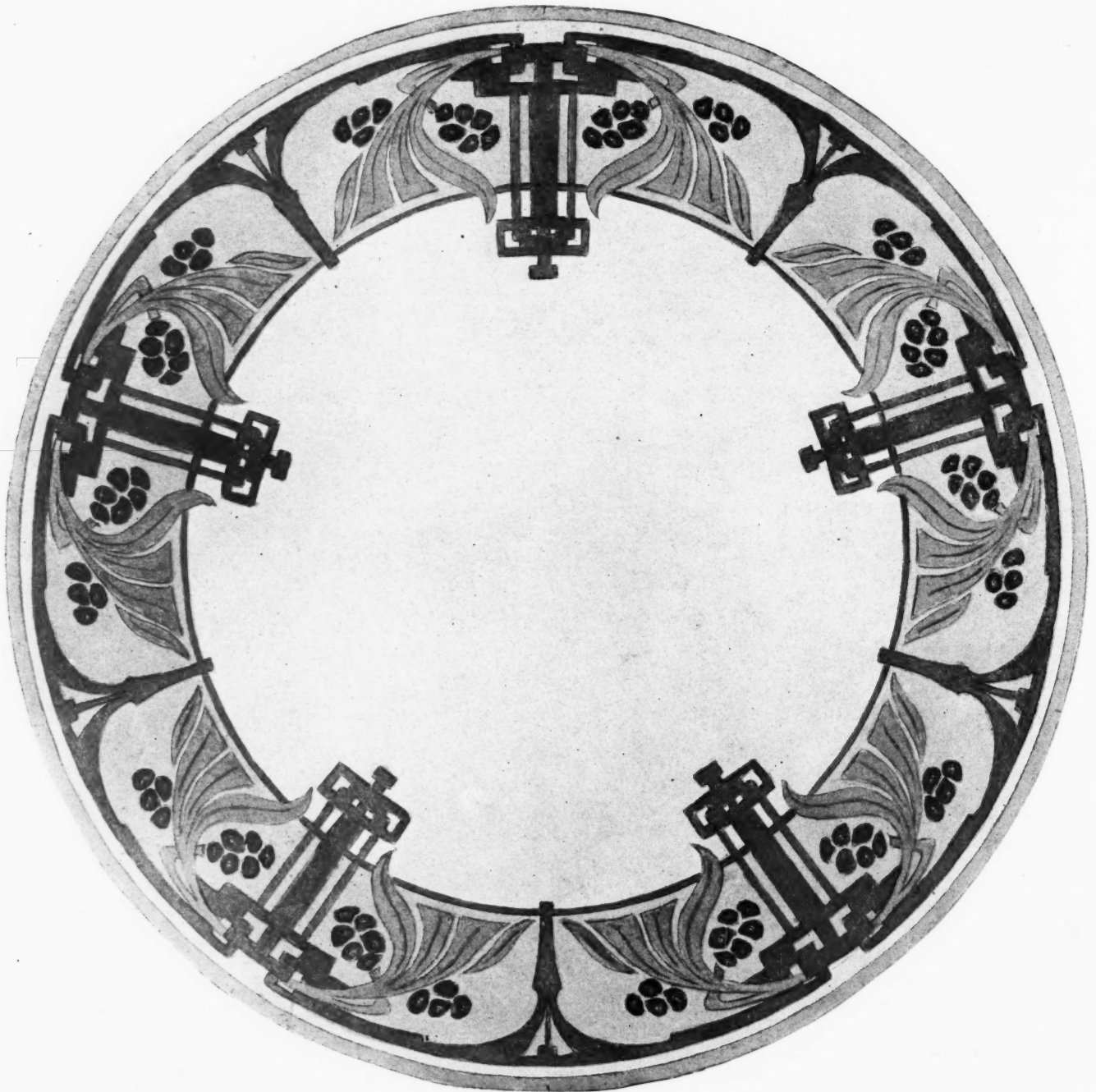
OUTLINE design with Dark Green.

Second Fire—Tint wide band Carnation, very delicate, the remainder of the geometric pattern Dark Green tinted to a medium tone. Add to the Dark Green some Yellow Green for the leaf forms and paint flowers with Carnation.

Third Fire—Tint outside of bowl with two parts Dark Green and one part Pearl Grey. Clean out the pink only.

Fourth Fire—Tint border and panel again with the same mixture and retouch the pink flowers.

The inside of bowl should be tinted a delicate cream made of Yellow Brown and Albert Yellow. When quite dry, Ivory Glaze may be rubbed into this tint. Be careful that the inside is kept very light.



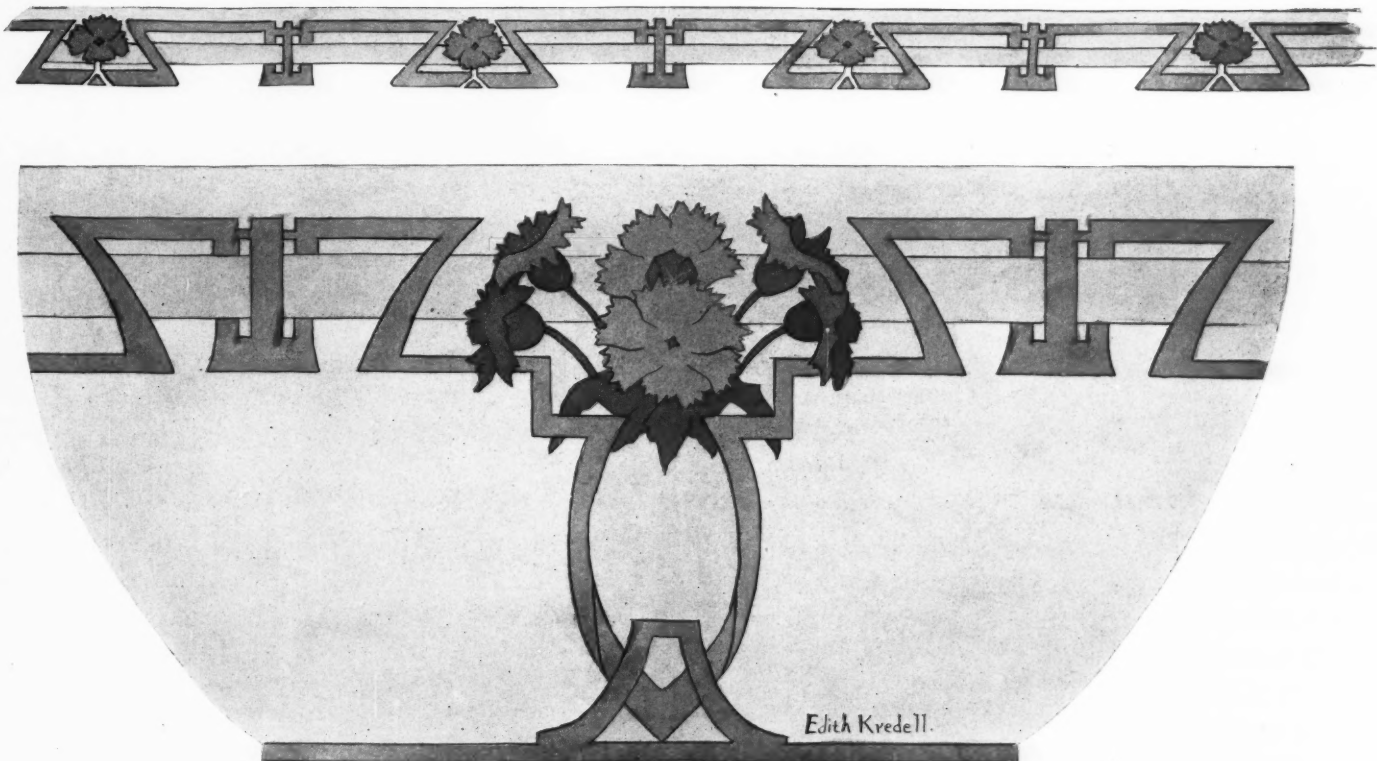
PLATE—VIOLET HARVEY

(Full size section, page 81)

PAINT leaves with a thin wash of Yellow Green and a little Yellow Brown. Berries with Yellow Brown and a little Carnation. All geometric forms in gold. Second Fire—

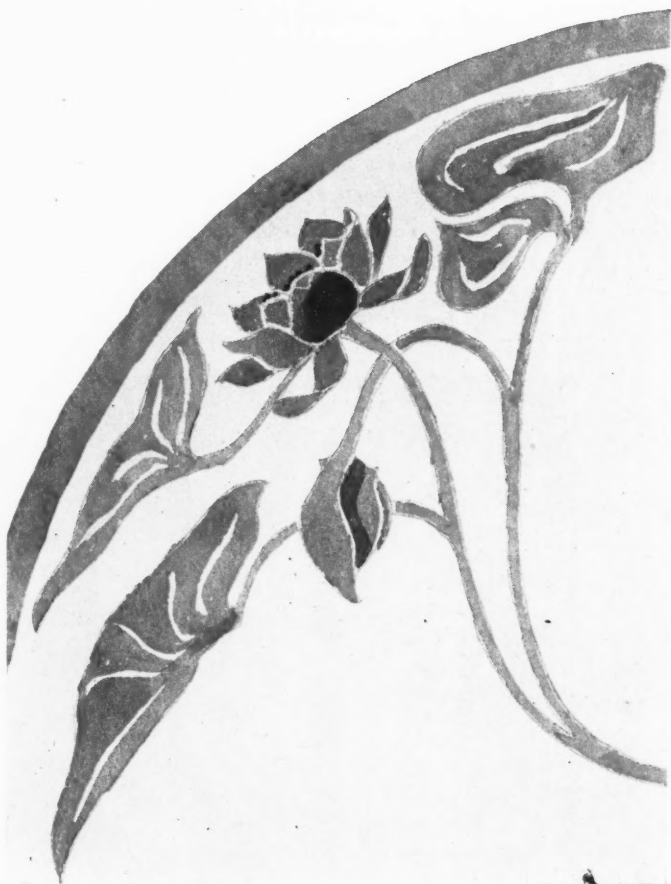
Tint background in border a soft ivory tone using a thin wash of two parts Yellow Brown and one part Yellow Green. Outline leaves with Grey for Flesh and a little Yellow Green.

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SALAD BOWL—EDITH KREDELL

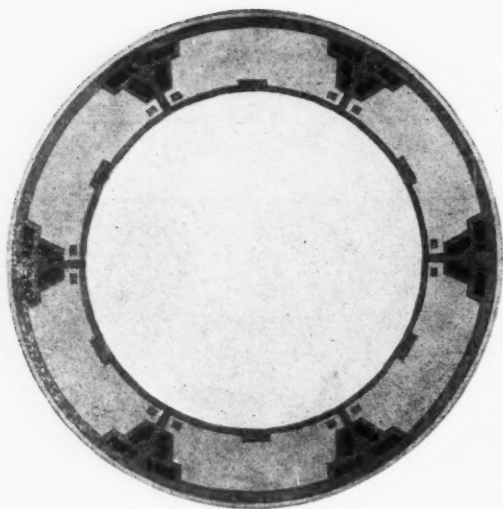
(Treatment page 80)



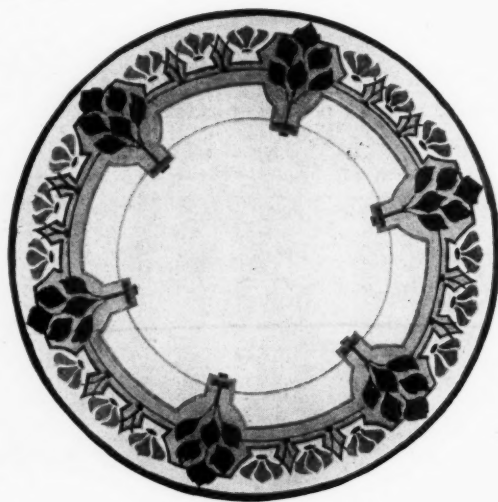
PLATE—O. A. DAVIS (Treatment page 85)
(Full size section)



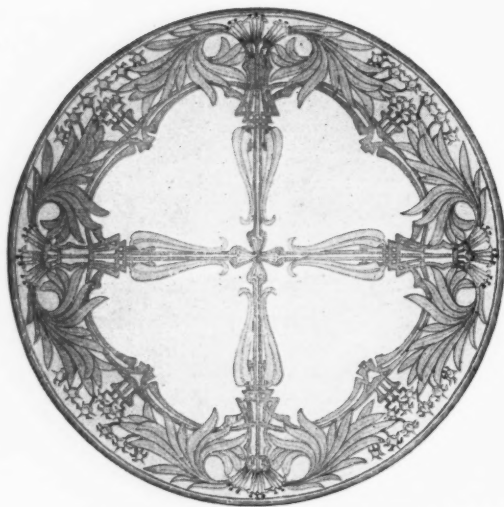
PLATE (Page 80)—VIOLET HARVEY
(Full size section)



PLATE—ALICE JEFFRIES (Treatment page 85)



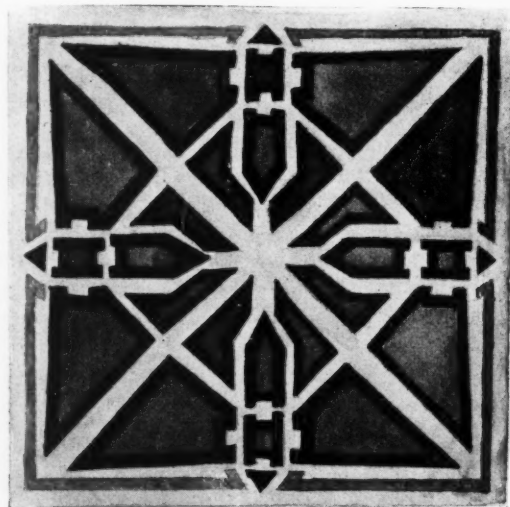
PLATE—GRACE B. CROSS



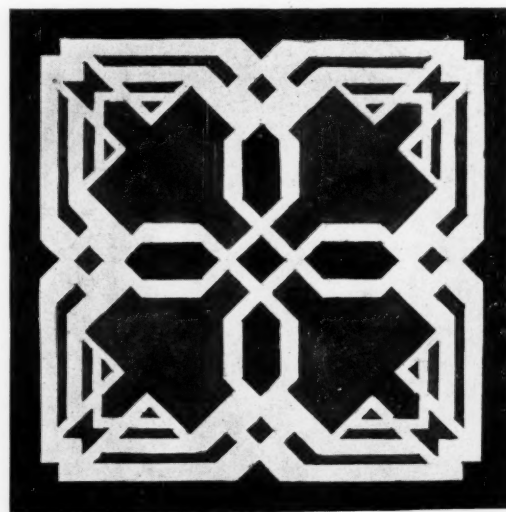
PLATE—J. R. SWARTZENDRUBER



PLATE—O. A. DAVISON (Full Section page 81)

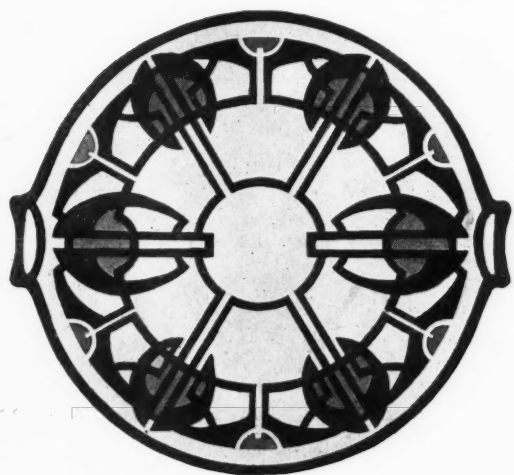


FIRST PROBLEM—NETTIE RHODES



FIRST PROBLEM—R. PETTERSEN

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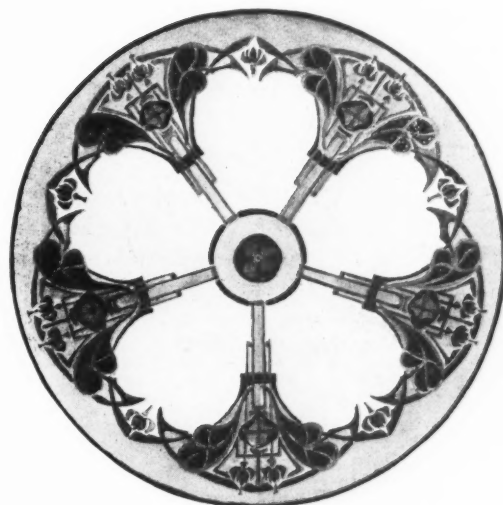
CAKE PLATE—HELEN MAGNER (Treatment page 84)



CAKE PLATE—VIOLET VIANI (Treatment page 84)



PLATE—MARGUERITE DIXON



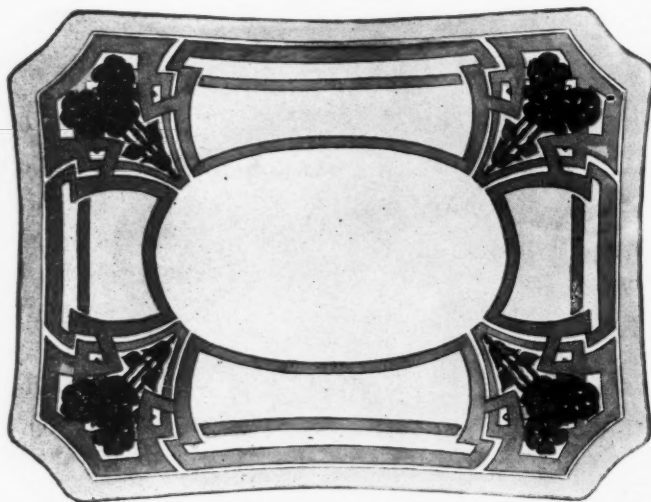
PLATE—MARGARET HUNT



PLATE—GRACE B. CROSS



PLATE—THOS. J. CUTTING



DRESSER TRAY

Lucile Turner

OUTLINE, Deep Blue Green and Pearl Grey. Geometrical part of design, Deep Blue Green padded thin. Flowers, Rose. Leaves, Moss Green, shaded a little with Empire Green. Background a cream tint, Yellow Brown and Albert Yellow. Centre left white.



CAKE PLATE (Page 83)

Helen Magner

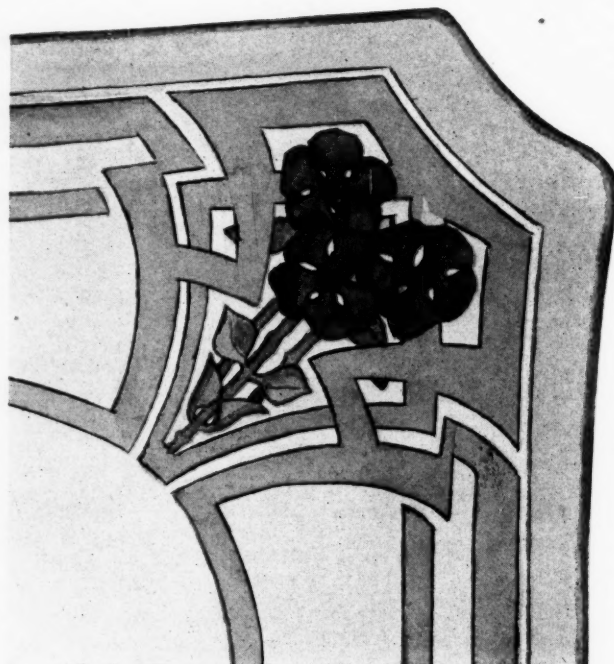
OUTLINE, Empire Green. Dark portions of design Empire Green with a little Yellow Brown. Tint over all a soft green made of Apple Green, Empire Green and Pearl Grey. Wipe out the portions that are medium tone and in these spots tint Deep Blue Green.



PLATE

Martha Wistrand

OIL two outer bands and the lines dropping from it and dust with three parts Pearl Grey and one part Grey for Flesh. Oil leaves, stems and inner band and dust with three parts Pearl Grey and one part Apple Green then oil the flower and dust with two parts Pearl Grey and one part Peach Blossom.

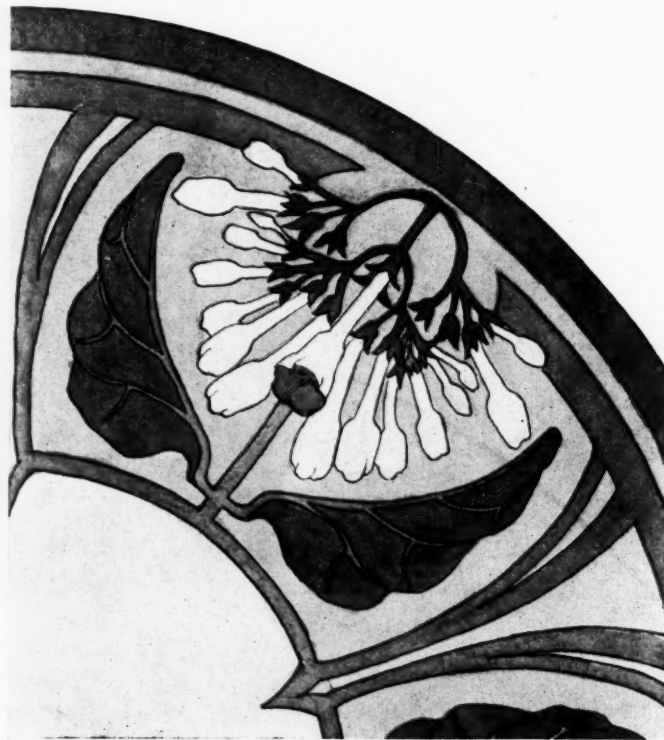


FULL SIZE CORNER OF DRESSER TRAY—LUCILLE TURNER

CAKE PLATE (Page 83)

Violet Viant

OUTLINE with Auburn Brown. Darkest parts, Brown Green. Flower and bud forms, one-third Yellow Brown and two-thirds Yellow Red. The background is in three shades of tan, all being the same mixture of Yellow Brown and Black.



FULL SIZE SECTION OF PLATE—MARTHA WISTRAND

PLATE (Page 81)

O. A. Davis

OIL stems, leaves and outer band and dust with one part Apple Green, one-half part Yellow Green and one part Pearl Grey. Oil flowers and buds and dust with two parts Sea Green and one part Banding Blue. If a background is desired paint it in the second fire with a thin wash of Pearl Grey and a very little Sea Green.

PLATE (Page 82)

Alice Jeffries

OUTLINE, Grey Green. Second Fire—Dark Green over bands and medium portions of design. Darkest spots Violet No. 1, with a little Dark Green.

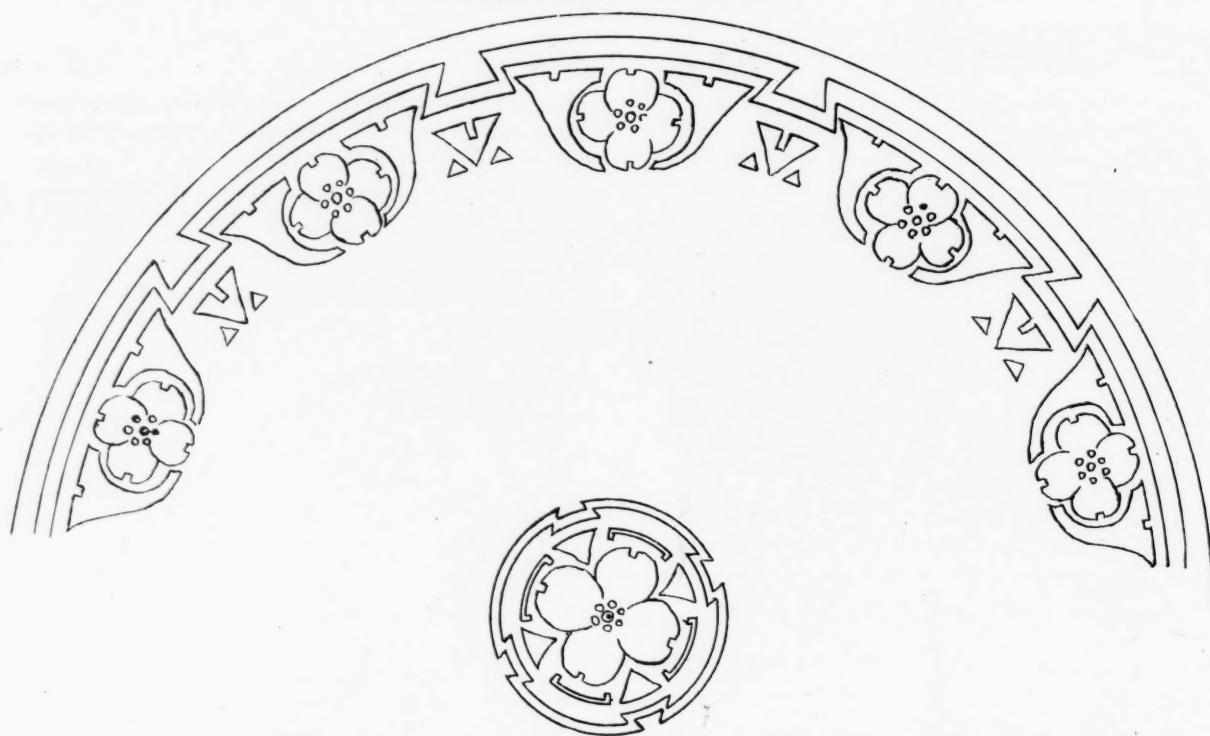
Third Fire—Dark Green padded over entire border. Wipe out the Violet and renew it. When perfectly dry rub in Pearl Grey.



PLATE—A. M. HARDMAN

OUTLINE, Black. Medium tone, Apple Green, tinted light. Dark part, Deep Blue Green toned with Apple Green and Black. The lightest part of border, a cream tint of Trenton Ivory and a little Yellow Brown. This tint if delicate enough may be left over the Apple Green but the blue must be cleaned out.

CLASS WORK OF THE CHICAGO ART INSTITUTE



SEDJI BOWL—EDITH KREDELL

THE design is outlined in Dark Green. The lines and larger triangles are Green Gold. The small triangles are Blue Enamel. The flower forms are Cream White with bright Yellow dots in centres. The leaf forms are of Green Enamel a shade darker than the body of the Sedji.



CYLINDER VASE

Laura L. Stoddard

THIS design is for lustres and metals. The outline is Black, quite strong. The lustres used are: Light Green, background for band behind dragon fly. Dark Green, lower part of vase and eyes of fly. Opal, wings of dragon fly. Orange, background for daisies. Yellow, daisies. Brown, bodies of dragon and daisy heads.

Metals: Roman Gold, top and bottom bands, stems and leaves. Antique Green Bronze, three remaining bands.

The Green Lustre is run over the gold leaves to give metallic effect. The Yellow Lustre over the narrow bands hold the Orange and tints the daisies.



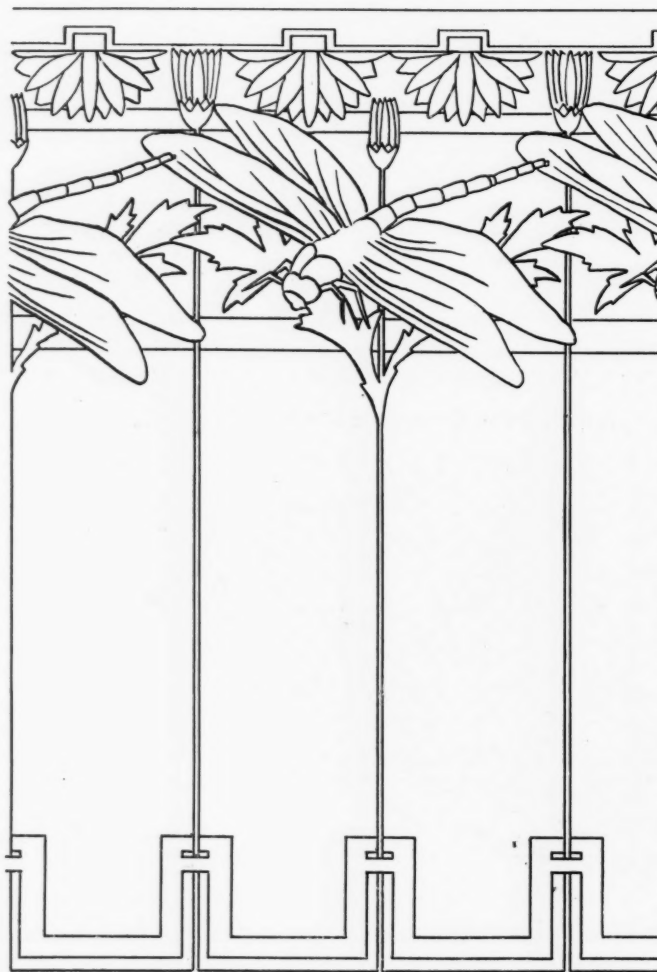
VASE

Carrie Nelson

FIRST Fire—Outline with Dark Green and paint in Gold over darker part of design.

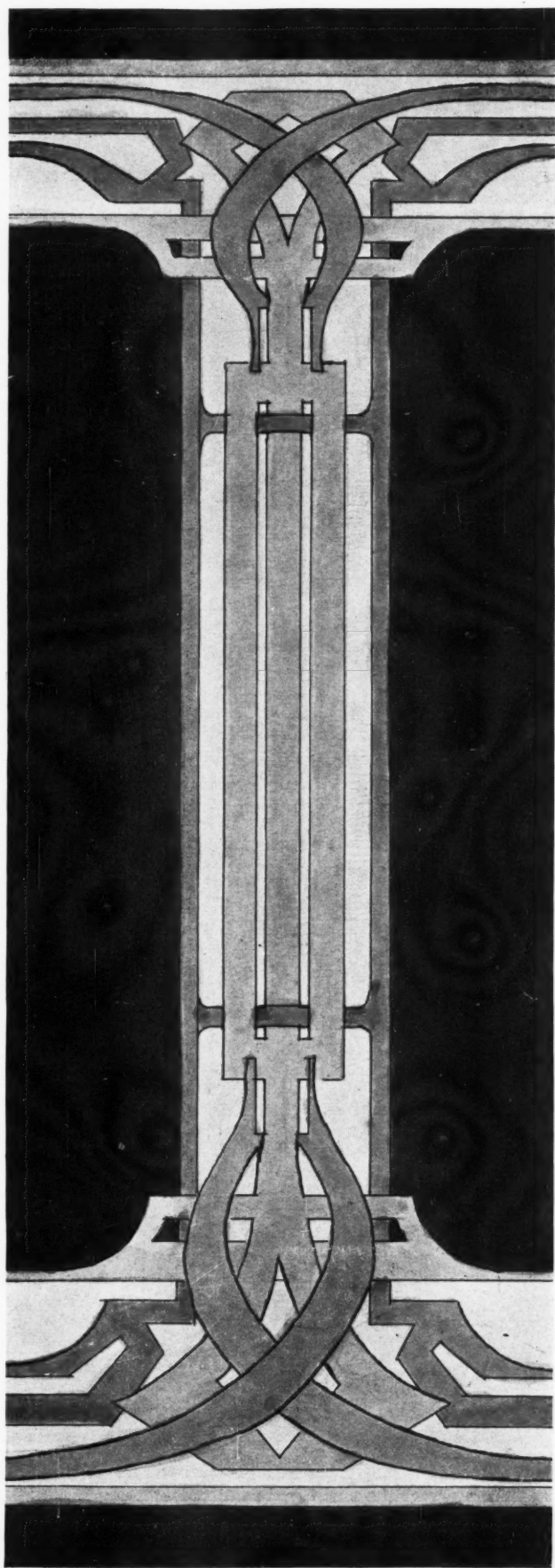
Second Fire—Oil dark panels and bands with Grounding Oil and dust in Mat Bronze Green. Paint the remainder of vase with Light Green Lustre.

Third Fire—Paint in Liquid Silver over light part of design and renew the Gold.

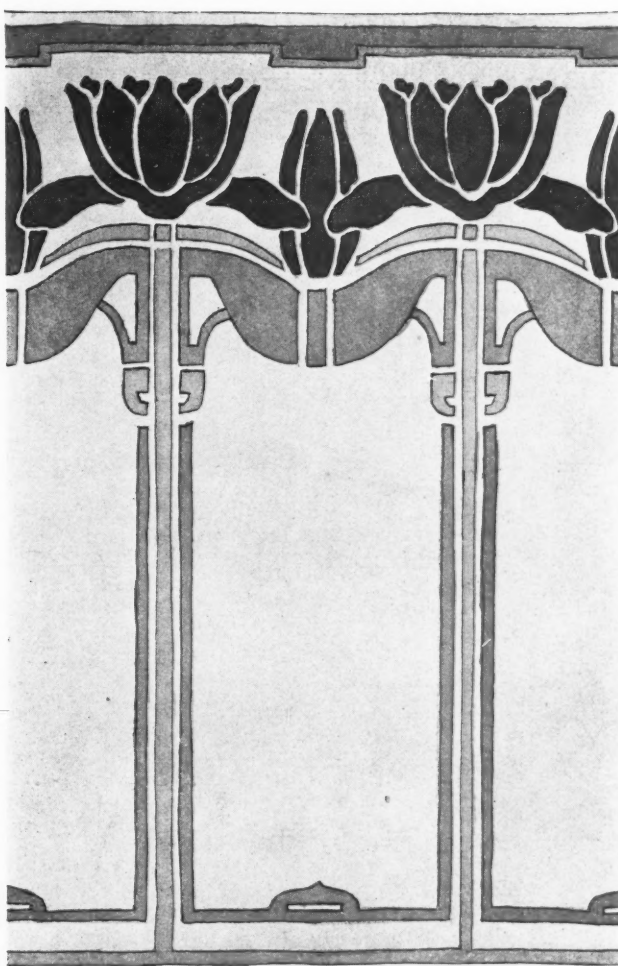


CYLINDER VASE—LAURA L. STODDARD

CLASS WORK OF THE CHICAGO ART INSTITUTE



VASE—CARRIE NELSON



VASE—VIOLET VIANT (Treatment page 88)



DRESSER TRAY—LOIS BOSTON (Treatment page 88)

VASE (Page 87)

Violet Viant

THIS design is for a small cylinder vase of Belleek. The outline is Brown Green.

Second Fire—The darkest portions, flower forms, are Violet of Iron. The next tone, leaf and stem forms and upper border, are Olive Green for Belleek. The lighter tones in the design are gold with a finger edge of gold at the top.

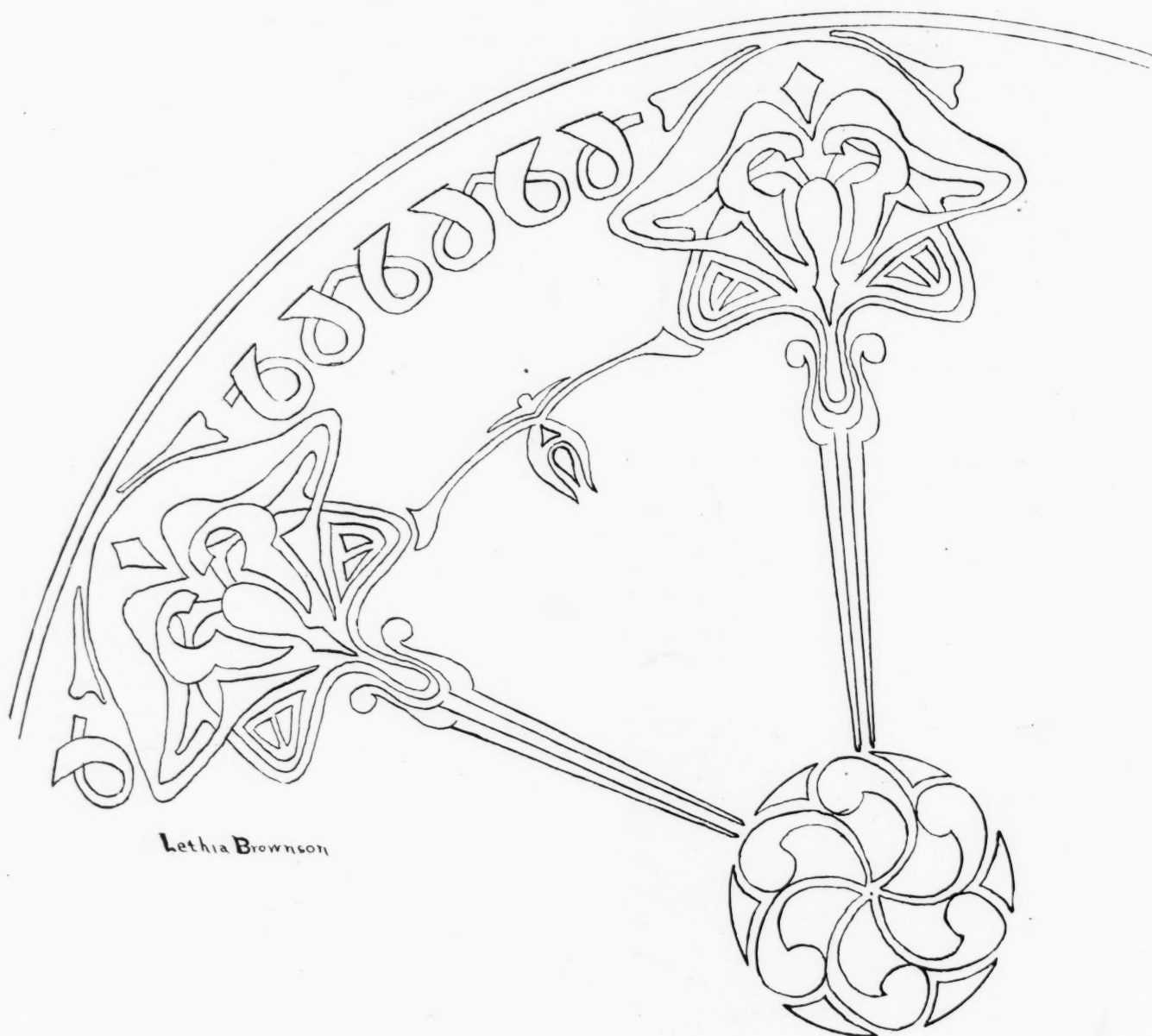
Third Fire—Brown Green padded over all. Wipe out flower forms and retouch if necessary. Clean gold carefully, using alcohol, and renew the gold.

DRESSER TRAY (Page 87)

Lois Boston

OUTLINES, Auburn Brown. Flowers, Albert Yellow. Leaves, Grounding Green. Panels, one-half Trenton Ivory, one-fourth Yellow Brown, one-fourth Albert Yellow. Bands, Gold.

The last fire, Trenton Ivory with a little Yellow Brown tinted over all. Gold cleaned and renewed.



TEA SET—LETHIA BROWNSON

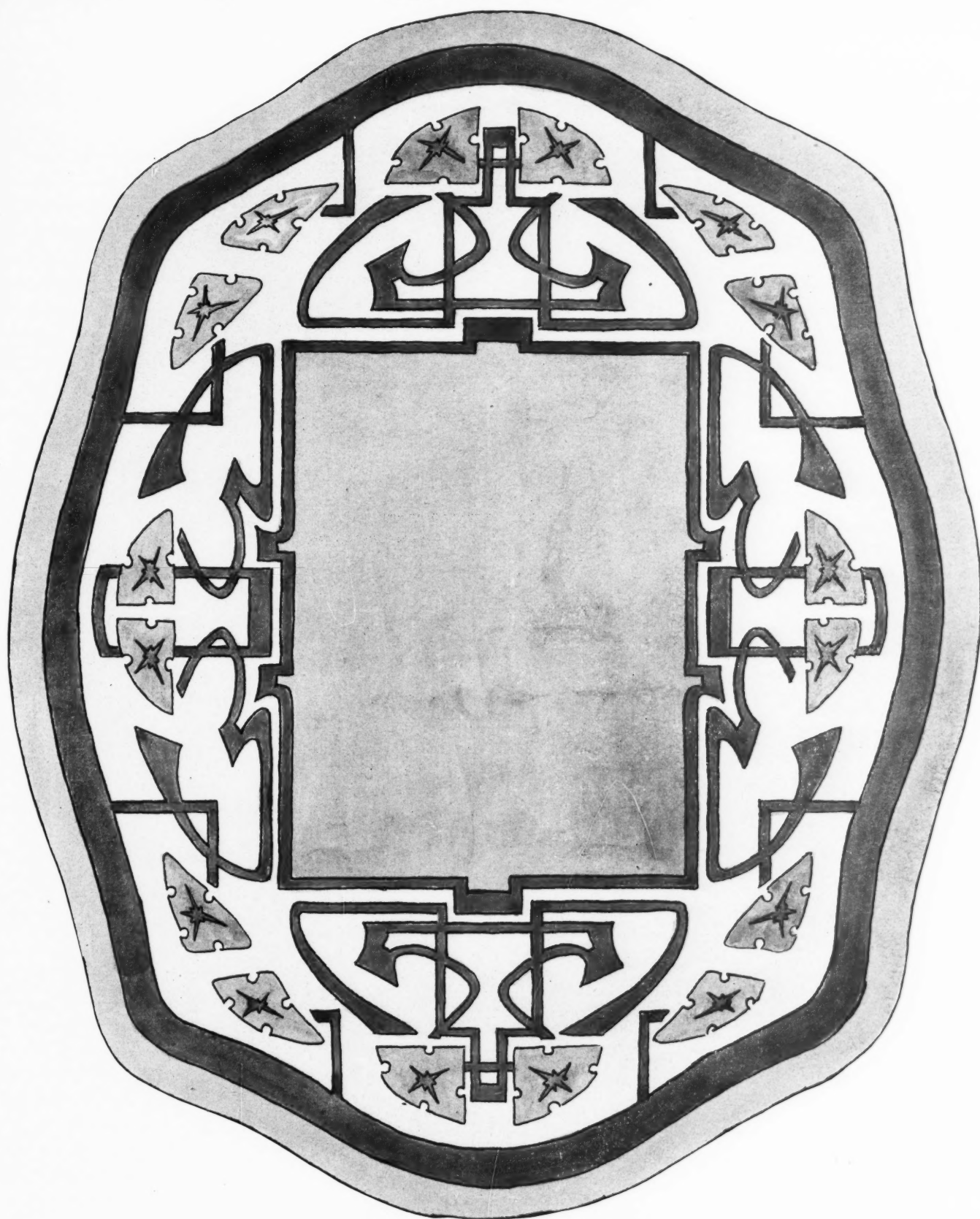
OUTLINE with Mason's Royal Blue and fire.

For the second fire oil darkest parts of design with Special Tinting Oil and dust in a mixture of two parts Royal Blue and one part Pearl Grey. The next dark part is also oiled and dusted with Grounding Green. Small details Roman Gold

and Green Gold. Third Fire—Tint over all a mixture of Brown Green and Yellow Brown, the Yellow Brown predominating. Carefully clean the golds.

Fourth Fire—Put the same tint again over the border portion and renew the golds.

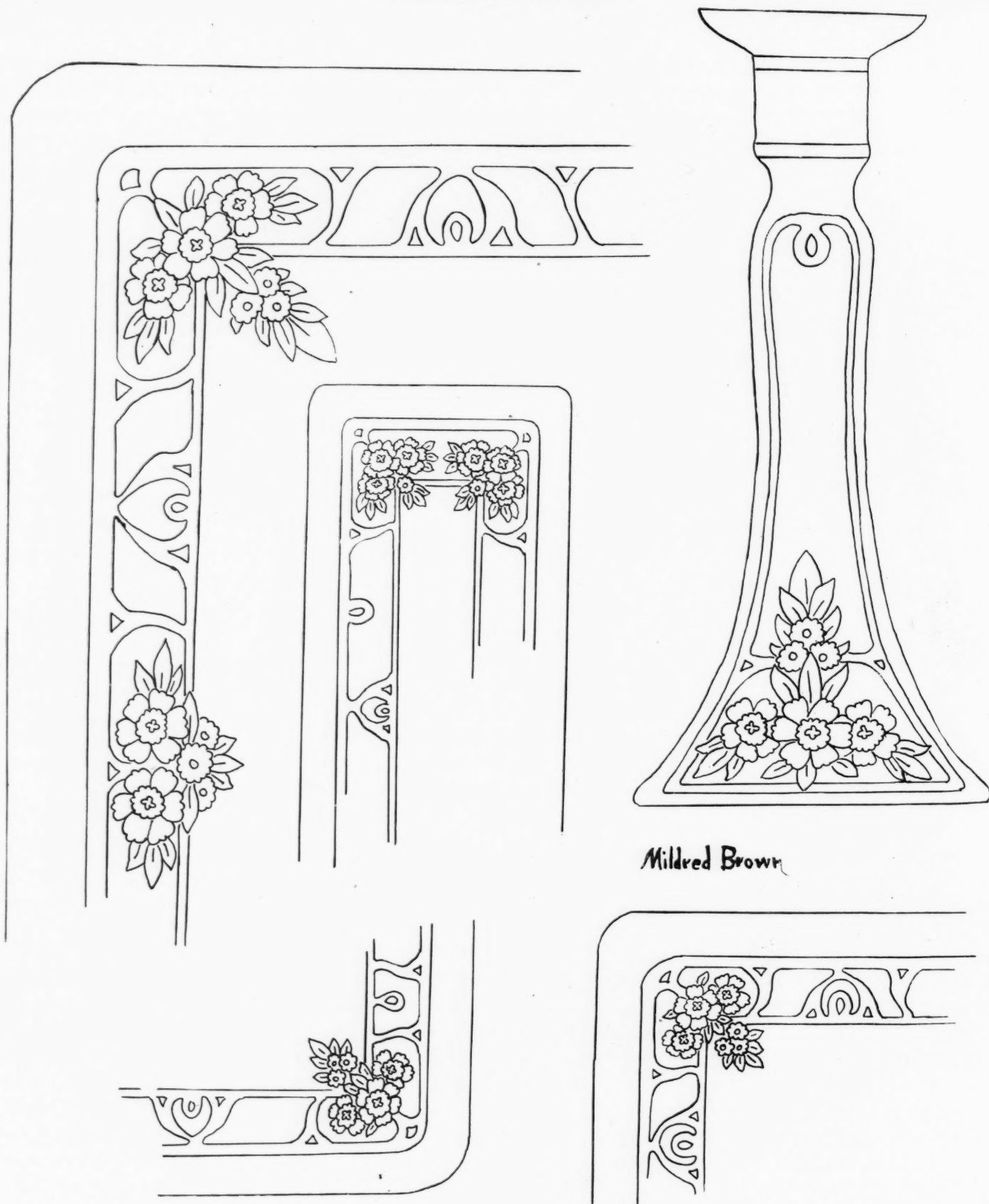
CLASS WORK OF THE CHICAGO ART INSTITUTE



DRESSER TRAY—HELEN G. MORROW

Outlines, Brown Green. Dark part of design, Burnish Silver. Triangular forms, Light Blue with Silver centres. Edge and centre panel tinted Cream.

CLASS WORK OF THE CHICAGO ART INSTITUTE



Mildred Brown

DRESSER SET—MILDRED BROWN

THE outlining was done in Black and all of the geometrical ornament is Gold. The floral ornament is in enamels, the large flowers are in shades of pink, quite delicate, the small flowers are blue and leaves a soft grey green. It is necessary

to mix and test to get exactly the right shades for these enamel flowers. The small panels in the border are tinted with Deep Blue Green very thin and the centres and edges a pale cream color.

CLASS WORK OF THE CHICAGO ART INSTITUTE



RIM PLATE—MILDRED BROWN

OUTLINE design in India Ink. Do this as lightly as possible and use fine emery cloth or sand paper to make it smooth before applying color. Tint with mixture of Shading

Green and Yellow Green. Clean out carefully that the edges of design are sharp. For the second fire tint entire rim of plate with the same mixture and pad very thin.

ANSWERS TO CORRESPONDENTS

Will Mrs. A. S. Potter kindly repeat her question for this column? The letter which was forwarded to the editor was unfortunately lost.

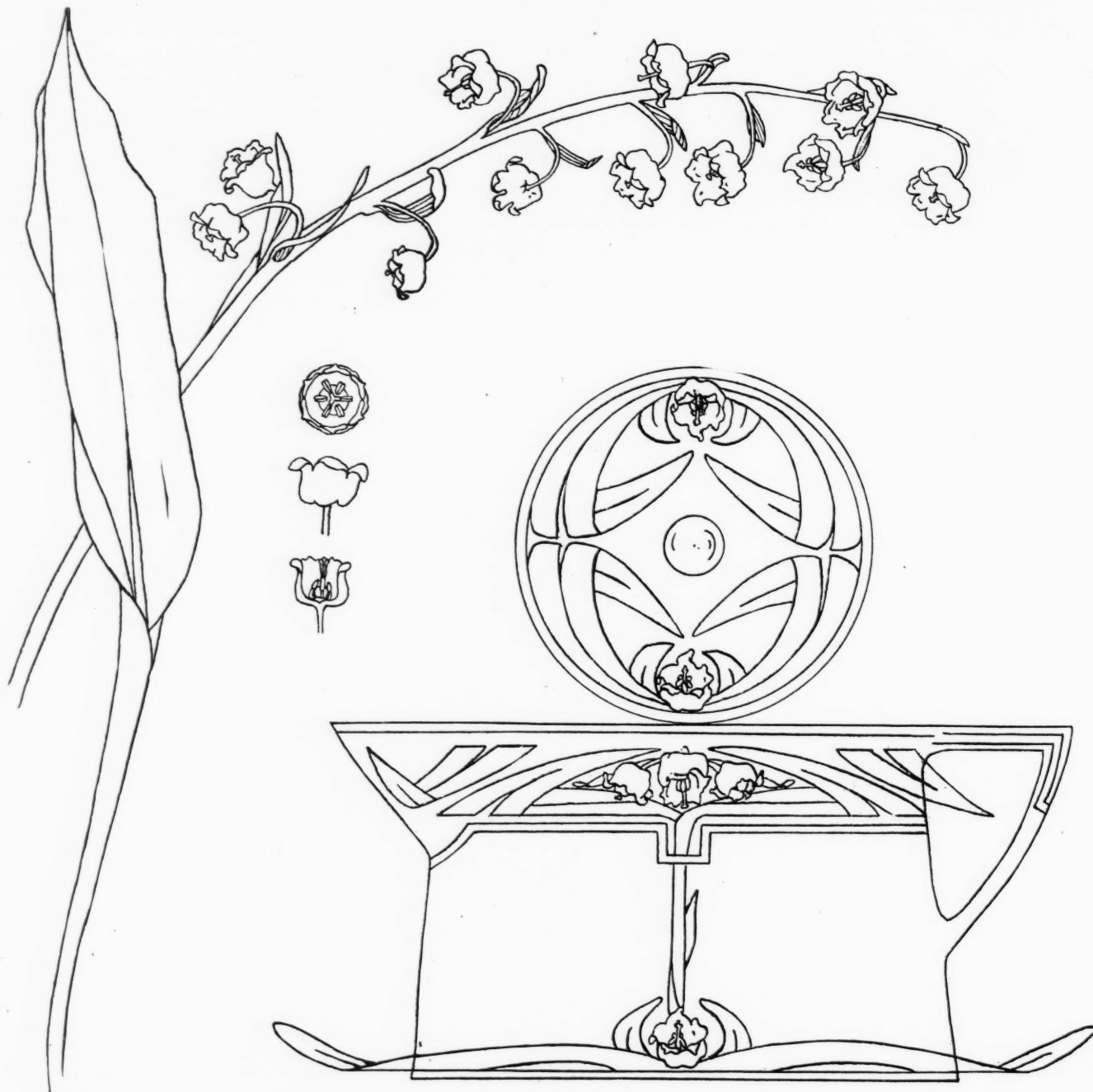
Miss K.—Unfluxed gold will burnish off white china unless it is over a color. Enamels can be used over a painted surface. Paint and gold can be put on over lustre. If the unfluxed gold was on Belleek ware and comes out of the kiln looking rough it is probably over-fired, it will sink into the glaze. If gold is applied too heavy it will also look rough, but remains above the glaze. There is no unfluxed white or green gold. The gold was not applied properly when it does not burnish. There are many reasons for this; usually it is be-

cause it was not kept perfectly clean, or you may have used a brush that had been used for colors.

G. G.—The books you mention are very good. "Dow's Composition and Design" is also a good one. Yes, the work should be kept flat when outlined and when some shading is used it is also treated in a flat way.

L. S.—Enamels should have a glazed finish when fired, when they have a dull finish they are underfired.

I. M. M.—The special oil called for in the treatment you mention is Fry's Special Tinting Oil.



SEDJI SUGAR AND CREAMER—MARIE CLAYBAUGH

Outline, Dark Green. Leaves, Empire Green. Bands, Green Gold. Flowers, Cream Enamel, shaded darker in centre. Stamens, Yellow Enamel. The design is evolved directly from analysis drawing of flower.

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